

From the *Transactions* of the
Bristol and Gloucestershire Archaeological Society

Gloucestershire Fonts (c) Fifteenth Century

by A. C. Fryer
1920, Vol. 42, 69-87

© The Society and the Author(s)

GLOUCESTERSHIRE FONTS.

(c) Fifteenth Century.

BY ALFRED C. FRYER, Ph.D., F.S.A.

IN our two previous papers we examined twenty Perpendicular fonts¹ and now we must consider eighteen more that were sculptured during the fifteenth century in Gloucestershire. Again we shall find that the octagonal form had become the rule, experiments were rarely made, and those responsible for the erection of fonts in parish churches were content to accept the pattern that at this period had become universal.

One of the most beautiful of these fifteenth century fonts is the one at Upper Slaughter (Pl. VII). It is so large that it may have been a Norman tub-shaped bowl which has been cut down into an octagonal form, for it measures across the top some three feet and the depth of the basin is over one and a half feet. Four faces are adorned with quatrefoils having roses as centres and two trefoil-headed niches below, and four with large trefoil-headed niches and two smaller ones above. A band of cresting encircles the bottom of the bowl. This exceptionally handsome Perpendicular font was unfortunately ejected from the church in 1877 and remained in the churchyard for over twenty years, while a replica took its place. The font is now again placed near its imitative successor.

The massive octagonal font at Upper Swell has a piece of rude sculpture on the chamfer which represents an uncharged shield supported by two angels with an object above which may possibly be intended for a face.

¹ *Bristol and Glouc. Arch. Soc. Trans.*, XL., 39-56; XLI., 27-35.

The design of the fonts at Windrush, Great Barrington (Plate VI) and Oddington are so similar that they may be considered to be variants. In each case the panel of the octagonal bowl is ornamented with a quatrefoil having a centre of a four-leaf flower or a rose, the chamfer with two shallow trefoil-headed niches with a band of cresting below, and the pedestal with one shallow niche on each face.

Two quatrefoils set in rectilinear panels adorn each face of the bowl at Hartpur¹ (Plate IX) while the lower portion of the moulded chamfer is ornamented with a band of conventional foliage, buttresses flank the corners of each face of the stem which is decorated with window-tracery having a band of cresting below. This design gives the font a very rich and handsome appearance. Another beautiful font is met with at Stanton (Plate VI) where the pedestal is adorned with trefoil-headed niches, the chamfer with a band of fifteenth century ornamentation, and the bowl with quatrefoils possessing feathered cusps terminating in leaves and small animals probably intended for hares. It is possible that these little creatures form the rebus of the name of the fifteenth century donor of this font.²

The incongruous moulded support now doing duty as the stem for the Fairford font (Plate VIII) is of late date ; but within the last few months the Rev. Canon Jones has found the original fifteenth century pedestal and base in his vicarage garden and he hopes it may be restored to the church at an early date, so that the ancient bowl and pillar may be once again united. It now behoves the inhabitants of Lechlade to see if their beautiful pedestal may not also be discovered in some garden or hidden away in an overgrown rockery, for the present

¹ The plain oak cover is dated 1668.

² The feet of the effigy of Bishop Harewell (1386) in Wells Cathedral rest upon two hares.



GREAT BARRINGTON.



STANTON.

Facing Page 70.



LECHLADE.



UPPER SLAUGHTER.



ADLESTROP.



FAIRFORD

Facing Page 70



HARTPUR.



MARSHFIELD.



LITTLE RISINGTON.



OLD SODBURY.

Facing Page 71.

pedestal and base are not the original (Plate VII). Sir Stephen R. Glynne wrote in his *Gloucestershire Church Notes*¹ that "the Lechlade font is attached to one of the south piers of the nave, and is a very handsome rectilinear one of octagonal form, each face panelled with quatrefoils, and the base diminishing in size. The pedestal very richly wrought with tracery and tabernacle work." This visit to Lechlade is not dated, but it is probable it might be somewhere near the middle of the nineteenth century,² and thus the fine pedestal had not disappeared some thirty or forty years before the church was restored in 1880, but I am informed that it had been removed some time before the latter date.

The font at Old Sodbury forms one of the illustrations in Paley's *Baptismal Fonts* (1844), where the interesting rectangular base with corner cushions is shown. This was cut down into an octagonal form at the restoration in 1860, when the whole font was severely scraped (Plate X). The font at Nether Swell has also been re-faced in order to remove the injuries sustained during a temporary exclusion from its proper place, having done duty as a garden ornament.³

It requires the exercise of all our powers of imagination to picture the beauty of these fifteenth century fonts when they were rich in their adornment of colour. The medieval system of colour-designs more or less followed the rules of heraldry, thus fillets of gold or white would separate red mouldings from green ones, coloured grounds were powdered over with gold or white devices and conventional foliage; and the feathered centres of quatrefoils would be gilded having back-grounds of blue. The refacing and scraping away of all vestiges of colour on

¹ Page 30.

² Sir Stephen R. Glynne's earliest note is dated 1830, and the latest 1874. He visited 169 churches, Lechlade being the 22nd visit, and 27 more were paid before 1849. After that they are all dated.

³ *Trans. Bristol and Glouc. Arch. Soc.*, vii., 49.

these fonts is a great loss, not only as regards their artistic adornment, but as a means for discovering their history, when armorial bearings have been displayed upon them as a portion of the scheme of their colour-decoration. When there is only one shield, as in the case of Adlestrop (Plate VIII) and Upper Swell, the coat of arms of the donor of the font would probably be emblazoned upon it. In those cases where several shields form part of the design—like the eight we find on the bowl at Marshfield¹ (Plate IX) the instruments of the Passion have been probably painted on them.² The shields on the fourteenth century font at Leighterton are sculptured in this way.³ On a few of these medieval fonts achievements of arms have been carved; but the tinctures have now been scraped away, and it is impossible to read the armorial bearings correctly. Three shields of arms are found on the chamfer of the bowl of the font at Little Barrington:—

(a) *A cross.* This may be the emblem of our salvation or it may have been originally blazoned *Arg. a cross gu.*, the armorial ensign of St. George, the special patron of England.

(b) *A cross botonée between 2 crosses botonée fitchée.* It was found difficult to discover any family bearing these arms who had special connection with the manor or church of Little Barrington in the fifteenth century. The prior of Llanthony (Gloucestershire) then held the advowson, and the manor was in the hands of the De Clinton family, while certain lands in that neighbourhood were held at that date by Bruerne Abbey, Oxfordshire. The coats of arms of the religious house at Llanthony⁴

¹ This font may be dated c. 1470.

² The instruments of the Passion were frequently represented on fifteenth century fonts. They occur at Falkenham (Norfolk), Bygrave (Herts.), and St. Clements, Hastings. See Bond's *Fonts and Font-Covers*, 253.

³ *Bristol and Glouc. Arch. Soc. Trans.*, xxxix., pl. viii.

⁴ *Party per pale az. and gu. on a chevron arg. between 3 oak branches of the 3rd fruited and stemmed 3 marigolds proper.*

and of the noble family ¹ who were in possession of the manor were certainly not carved on this font ; but it is quite possible that the mason endeavoured to portray the shield of arms of the Oxfordshire Abbey when he decorated the font at Little Barrington. When we considered the armorial bearings on the font at Abbenhall ² we came to the conclusion that they were carved by some clever craftsman who knew next to nothing of heraldry, and who produced travesties of shields of arms ; and to a lesser extent this may have been the case with the achievement of arms on this font. It is possible, however, that the donor of the font may have been some patron of Llanthony Priory : in that case we must give the sculptor the credit of probably carving the coat of arms correctly, although we cannot at present trace the name of the benefactor.

(c) *An eagle displayed.* The eagle is accounted the king of birds and signifies magnanimity, fortitude of mind, only seeking combat with his equals. It appears in early examples of English armorial bearings and usually denotes some alliance with German princes.³ The Earl of Montreath placed his shield on the breast of an eagle, as did Alexander, Earl of Ross, in 1338.⁴ Another instance is the shield of Ralph de Monthermer (*or, an eagle displayed vert*), who became Earl of Gloucester in right of his wife Joan, daughter of Edward I., and widow of Gilbert de Clare. This green eagle of Monthermer long held high place in the medieval heraldry of our

¹ *Arg. a chevron between 3 wharrow-spindles, sa.*

² *Bristol and Glouc. Trans.*, XL., 43-45 (illustrated plate 1.).

³ The German Emperors naturally adopted the Eagle for their heraldic ensign in support of their claim as successors of the Roman Caesars. Richard, the second son of King John, in the year 1256 was elected King of Germany (he is usually styled " King of the Romans "), when he bore the eagle of the empire. His son Edmund, who succeeded to his father's earldom of Cornwall, blazoned on his shield an eagle *bearing in its beak his shield of Cornwall*. See Boutell's *English Heraldry*, 94.

⁴ Fox-Davies' *Art of Heraldry*, 303.

country.¹ The eagle on the Little Barrington font shows the position of the wings as less erect than may be seen in modern examples, and in this respect is more like the one on the shield of the Emperor Frederick II. which is boldly carved in the north quire-aisle at Westminster Abbey. It is difficult to comprehend why the Eagle has been carved as an armorial bearing on a shield on the font at Little Barrington, and it is certainly not intended for the well-known emblem of St. John the Evangelist, which is usually drawn more naturally and not displayed.

The bowl of the font at Hampnett is decorated with quatrefoils—four possessing centres formed of fifteenth century conventional foliage, and four with small heater-shaped shields. Each of these shields has a line down the centre and scratchings which resemble a large lozenge with the converging lines at the bottom extended to the edge of the shield.² Mr. Francis Were points out that such a device has no place in heraldry, and is probably a mason's mark.

The chamfer of the bowl of the font at Little Barrington is not only adorned with three shields of arms as already described, but possesses sculpture representing a branch of oak-leaves and an acorn, a bell-shaped flower having wide-spreading circular leaves and a large rayed trefoil containing the initial letter of the Latin names of the Three Persons of the Holy Trinity, reminding us of the inscription on the west side of the font at Tilney All Saints, Norfolk, *Baptizantes eos in nomine Patris et Filii et Spiritus sancti* (St. Mat. xxviii., 19). The chamfer of the bowl at Adlestrop is also sculptured with plants, flowers, a head of corn and geometrical patterns, as well as a mask and an uncharged shield.

The old family in Gloucestershire who gave the name to

¹ See Boutell's *English Heraldry*, 95.

² When this font was made the Manor was held by the de la Rivere or Rivers family, and their shield of arms was *lozenge or and gu.*

or took it from "Slaughter" bore for their coat of arms, *argent a saltire azure*. It is therefore interesting to note that the chamfer of the bowl at Nether Swell has the panels adorned alternately with conventional foliage and heater-shaped shields.¹ Each shield is charged with a *saltire*; and the donor of this font was, therefore, a member of the Slaughter family. Nether Swell was in the Slaughter Hundred.

Sir Stephen R. Glynne visited the church of St. Mary the Virgin, Kempford, on the 29th of January, 1858, and recorded the fact that the font had "a plain octagonal bowl."² This was, probably, a fifteenth century font and appears to have been retained when the church was restored shortly after 1855, under the direction of the celebrated architect, Mr. G. E. Street. It must have been discarded, however, when the present font was presented to the church in 1868, as no trace of it can now be discovered.

The term "chrismatory" seems to be applied alike to the cruet and to the locker³ which held the cruet of oil with which the catechumen was anointed previous to baptism. These lock-up cupboards occur at various places.⁴ They held the requisites for baptism, viz.: the cruet of oil, the cruet of salt,⁵ a candle, and a ewer, basin and napkin; the last three being used by the sponsors to wash and dry their hands after taking the child from the font. A solemn procession was always made to the font at Eastertide when the chrismatory

¹ 5 ins. by 3½ ins.

² Glynne's *Glouc. Church Notes*, 110.

³ In 1541 eightpence was paid at Leverton for one lock, two bands and two hooks for the chrismatory door.

⁴ Burford (Oxfordshire), Tadcaster (Yorkshire), demolished in 1875, Tilbrook (Bedfordshire), and Walpole St. Andrew (Norfolk).

⁵ It is probable that the cruetts for oil and salt were more frequently kept in the sacristy, for we hear of an "olde clothe of Silke for berin the Chrismatorye to the Ffounte."

was carried wrapped up in a "sudary"¹ It seems natural to expect that some stand for the cruets would be arranged until the ceremonies connected with the baptism were concluded, although we know it was frequently held by an acolyte.² The late Mr. Francis Bond considered that an open niche or a ledge for holding the chrismatory is occasionally found in the wall near which the font was placed; and he mentioned a wall-niche at Rudford.³ There is now no such ledge or niche to be seen, but in the north side of the west wall there is certainly a cavity beneath the plaster which is, probably, the niche Mr. Bond refers to.⁴ The font, however, is now placed on the south side of the west door. The bottom of the beautiful niche in the pier near the font at Lechlade has been destroyed. Mr. Bond considered that the niche probably enclosed a statuette. This is quite probable; but below the statue may have been a ledge for the cruets (Plate VII). Near the font at Tamworth there is a ledge in a pier which may have been used for this purpose.

¹ The "sudary" was a scarf of silk or linen which was cast about the shoulders, and in the ends of which the hands of those who carried certain objects were ceremonially muffled. When not of linen, it seems to have been made of some old stuff of little value. In one church we read there was a "green tarterne fringed with silke on both ends." in another of "red sarcynett" See Micklethwaite's *Ornaments of the Rubric*, 48 (Alcuin Club Tracts, 1).

² In the sculpture on fonts depicting the Seven Sacraments, two acolytes are frequently represented, in long surplices, holding the open manual and the chrismatory. See *Arch. Jour.*, LIX., 23.

³ *Fonts and Font Covers*, 71.

⁴ Several fonts exist with brackets attached to the rim and one of them may well have been used for the cruets of the holy oil to rest upon during the rite of baptism; the circular Norman font at Rainham, Essex, has a small bracket and the remains of another similar one opposite. Faxton font (Northamptonshire) has on one side a recess of 2½ inches square; Sutton Bonnington font (Nottinghamshire) has three angular brackets projecting from the rim; and Feniton font (Devon) possesses a shelf corbelled out of one side of the bowl. There are wall-niches at St. Mildred, Canterbury, Thoydon Garnon (Essex), and Portbury (Somerset).

GLOUCESTERSHIRE FONTS.

(c) FIFTEENTH CENTURY.

C=Circumference. H=Height. D=Depth. R=Rim. Diam.=Diameter. Ext.=Exterior. Int.=Interior.

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
ADESTROP (St. Mary Magdalene).	Octagonal bowl with corner pendants and segments of circles between. Each face adorned with quatrefoils and four-centred patterns containing conventional foliage. Diam. Int.=1 ft. 9 in., D. Int.=1 ft.; D. Ext., 1 ft. 1 in. Each face =1 ft. × 1 ft. 1 in., R.=4 in. to 5½ in. Chamfer (11 in. × 10 in. × 10 in.) on octagonal moulding is ornamented with geometrical patterns, foliage, a head of corn, a mask (5½ in. × 4½ in.) having damaged nose, and one heater-shaped shield now plain.	Octagonal pedestal. Each face (10½ in. × 6 in.) adorned with trefoil-headed niches in rectangular panels (9 in. × 4½ in.) Circular base, C. (top)=5 ft. 1 in., bottom=5 ft. 11½ in. Rectangular bevelled plinth =2 ft. 3 in. × 7 in. each face.	Cox's <i>Gloucestershire</i> , 44.	The plain heater-shaped shield on chamfer was probably emblazoned with the armorial bearings of the donor.

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
BECKFORD (St. John the Baptist).	Octagonal bowl adorned with quatrefoils on each face having centres of roses, four-leaf flowers, etc. Plain chamfer. Diam. Int. = 1 ft. 10½ in., D. Int. = 11½ in., D. Ext. = 1 ft. 1 in. Each face = 1 ft. 1 in., × 1 ft. 1 in. Rim. = 5 in. to 6 in.	Octagonal pedestal. Each face (1 ft. 4 in. × 8 in.) adorned with shallow trefoil-headed niches and chamfered base (10 in. × 8 in. × 9½ in.).	—	Vestiges of the original colour still remain on the pedestal.
FAIRFORD (St. Mary the Virgin).	Octagonal bowl ornamented on each face with quatrefoils in circles, having centres of four-leaf flowers, etc. One with a rose en soleil. Chamfer (1 ft. 6 in. × 1 ft. 2 in. × 7 in.) adorned with trefoil-headed niche on each face. Diam. Int. = 2 ft., D. Int. = 1 ft. 2 in., D. Ext. = 1 ft. 3 in. Each face = 1 ft. 3 in. × 1 ft. 1¾ in., Rim = 5½ in. to 6½ in.	The original pedestal and base are at present in the vicarage garden. Octagonal stem has each face (11 in. × 6 in.) adorned with a shallow trefoil-headed niche (9½ in. × 4 in.). Each face of moulded and chamfered base = 11 in. × 7 in. × 9 in.	Glynne's <i>Glouc. Church Notes</i> , 32; Cox and Harvey's <i>English Church Furniture</i> , 200.	The Rev. Canon Jones discovered the pillar and base in the vicarage garden where it at present awaits restoration to the church.

GREAT BARRINGTON
(St. Mary the
Virgin).

Octagonal bowl ornamented with 8 quatrefoils having centres of four-leaf flowers, roses, etc. Chamfer (1 ft. \times 1 ft. 1 in. \times 8 in.) decorated with two shallow trefoil-headed niches with crests. Diam. Int. = 1 ft. 11 in., D. Int. = 1 ft. 1 in., D. Ext. = 1 ft. 2 in. Each face = 1 ft. 2 in. \times 1 ft. 1½ in., Rim. = 5 in. to 6½ in.

HARTPURY
(St. Mary the
Virgin).

Octagonal bowl with two quatrefoils on each face and moulded chamfer adorned with band of four-leaf flowers, foliage, etc. Diam. Int. (top) = 2 ft. (bottom) = 1 ft. 9 in., D. Int. = 1 ft., D. Ext. chamfer = 1 ft. 6 in., Rim. = 5 in. to 6 in.

The octagonal pedestal is adorned with trefoil-headed niches. Each face = 8½ in. \times 5½ in. and those of the moulded and chamfered base = 8 in. \times 5½ in. \times 8½ in.

Octagonal stem having corner buttresses. Each face (1 ft. 4 in. \times 8½ in.) adorned with window tracery and cresting below. Each face of octagonal chamfered base = 9 in. \times 1 ft. 0½ in.

Cox's *Gloucestershire*, 55.

This font is a variant of those at Windrush and Oddington.

—
The oak cover is dated 1668, with the initials R.H. and G.C.

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
HAMPNETT (St. George).	Octagonal bowl. Each face decorated with quatrefoils in circles—4 with heater-shaped shields, 3 with four-leaf flowers and one with a rose. Diam. Int.=1 ft. 8 in., D. Int.=1 ft. 1 in., Rim=4 in. to 5 in., D. Ext. bowl and chamfer=1 ft. 6 in.	Octagonal pillar. Each face=1 ft. 2 in. \times 6 $\frac{3}{4}$ in. moulded base=8 in. \times 4 $\frac{1}{2}$ in. Each face of moulded base=8 in. \times 4 $\frac{1}{2}$ in. and chamfered plinth=9 $\frac{1}{2}$ in. \times 5 $\frac{1}{2}$ in.	Glynne's <i>Glouc. Church Notes</i> , 101; Cox's <i>Gloucestershire</i> , 131.	---
LECHLADE (St. Laurence).	Octagonal bowl adorned with four quatrefoils possessing feathered cusps, two with feathered ends turned outwards, one with a cross and one with a circular wheel having curved spokes. Below the panels is a band of cresting and the moulding at the corners of the bowl is continued through the chamfer (7 in. \times 9 in. \times 6 in.) to the roll. Diam. Int.=1 ft. 8 in., D. Int.=11 in., D. Ext.=1 ft. 1 in., Rim.=4 in. to 5 in.	Short octagonal stem. Each face=5 in. \times 6 $\frac{1}{2}$ in. The faces on octagonal chamfered base=8 in. \times 11 in. \times 13 $\frac{1}{2}$ in. and chamfered plinth=8 in. \times 11 in. \times 1 ft. 1 $\frac{1}{2}$ in. The original base has been lost. Sir Stephen R. Glynne saw it when he visited Lechlade about the middle of the 19th century, but it had disappeared before the church was restored in 1880.	Glynne's <i>Glouc. Church Notes</i> , 30; Bond's <i>Fonts and Font Covers</i> , 71, illustrated, 70.	Vestiges of colour still remain, viz., blue, red and black.

LITTLE
BARRINGTON
(St. Peter).

Octagonal bowl having each face decorated with a quatrefoil with centres of four-leaf flowers, roses, etc. The faces of the chamfer (10 in. \times 1 ft. \times 6½ in.) are adorned with three shields:—(a) *A cross*; (b) *eagle displayed*; (c) *a cross bolorés between two crosses bolorés fitchés*, a rayed trefoil containing the initial letters of the Latin names of the Three Persons of the Holy Trinity, oak-leaves and acorn, bell-shaped flower and circular leaves, mutilated ornament (foliage?), and one face without sculpture (probably this side had been placed against a pillar originally). Diam. Int.= 1 ft. 11 in., D. Int.= 1 ft. 1 in., D. Ext. 1 ft. 2 in. Rim=5 in. to 6½ in.

Each face of short stem
= 1 ft. 2 in. \times 7½ in.
and chamfered base=
6¾ in. \times 8 in. \times 10 in.

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
LITTLE RISSINGTON (St. Peter).	Octagonal bowl decorated with quatrefoils having centres of four-leaf flowers, etc. Each face of bowl = 1 ft. 1 in. \times 1 ft. 1 $\frac{1}{4}$ in. and chamfer = 10 in. \times 1 ft. \times 6 $\frac{1}{2}$ in. Diam. Int. 2 ft. 4 in., D. Int. = 11 in., Rim. = 3 in. to 3 $\frac{1}{2}$ in.	Each face of plain octagonal pillar = 1 ft. \times 6 in. and of moulded and chamfered base = 1 ft. 1 in. \times 9 in. \times 1 ft.	Glynne's <i>Glouc. Church Notes</i> , 155.	The diameter of the basin is unusually large.
MARSHFIELD (St. Mary the Virgin).	Octagonal bowl decorated with quatrefoils having heater-shaped shields ($4\frac{1}{2}$ in. \times 5 in.) in centres. Each face of the plain chamfer = 9 in. \times 11 in. \times 1 ft. 3 in. D. Int. = 12 $\frac{1}{2}$ in. D. Ext. (bowl and chamfer) = 1 ft. 10 in. Each panel = 10 $\frac{1}{4}$ in. \times 10 $\frac{1}{4}$ in. R. = 4 in. to 5 in.	Octagonal pillar. Each face = 8 $\frac{1}{2}$ in. \times 5 $\frac{1}{2}$ in. Base = 12 $\frac{1}{2}$ in. \times 8 $\frac{1}{2}$ in. \times 10 $\frac{3}{4}$ in.	Glynne's <i>Glouc. Church Notes</i> , 42.	This font was probably made in 1470.

NETHER SWELL
(St. Mary the
Virgin).

Octagonal bowl adorned with quatrefoils possessing centres of four-leaf flowers, etc. Four faces of the chamfer (5 in. \times 10 in. \times 6 in.) are decorated with conventional foliage and the same number with heater-shaped shields (5 in. \times 3 $\frac{3}{4}$ in.) charged with a saltire. The Slaughter family must have given this font, as they bore for their coat of arms *argent a saltire azure*. D. Ext. = 1 ft. 10 $\frac{1}{2}$ in., D. Int. = 1 ft. 2 in. Each face of bowl = 10 $\frac{3}{4}$ in. by 10 $\frac{3}{4}$ in. and of chamfer = 5 in. \times 10 in. \times 6 in.

Each face of pedestal (10 in. \times 6 in.) is ornamented with trefoil headed niches (8 $\frac{1}{2}$ in. \times 4 $\frac{3}{4}$ in.). Each face of the deep moulded base = 10 in. \times 6 $\frac{1}{2}$ in. \times 8 in. and the plinth = 9 in. \times 9 in. \times 12 $\frac{1}{2}$ in.

Bristol and Glouc. Arch. Soc. Trans., vii., 49; Lyson's *Gloucestershire Antiquities*, plate LXII. Cox's *Gloucestershire*, 198.

This font suffered from a re-facing in order to remove the injuries it sustained during temporary exclusion from the church. See *Bristol and Glouc. Arch. Soc. Trans.* vii., 49.

ODDINGTON
(St. Nicholas).

Octagonal bowl decorated with quatrefoils with four-leaf flowers, etc. Each face of chamfer (9 $\frac{1}{2}$ in. \times 11 in. \times 6 in.) is adorned with two shallow trefoil-headed niches (11 in. \times 2 $\frac{1}{2}$ in.) with band of cresting.

Each face of octagonal pillar (1 ft. 3 in. \times 5 in.) ornamented with shallow niche (11 in. \times 2 $\frac{1}{2}$ in.) Chamfered plinth = 9 in. \times 5 in. \times 10 in.

Cox's *Gloucestershire*, 163.

This font is a variant of those at Windrush and Great Barrington.

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
OLD SODBURY (St. John the Baptist).	Octagonal bowl adorned with plain quatrefoils. Diam. Int. (top)=1 ft. 8 in., (bottom)=1 ft. 7 in., D. Int.=9 in., D. Ext. bowl and chamfer=1 ft. 10 $\frac{3}{4}$ in. Diam. Int.=1 ft. 6 $\frac{3}{4}$ in., R.=3 $\frac{1}{2}$ in. to 4 $\frac{1}{2}$ in. The chamfer is decorated with a series of mouldings.	Each face of plain octagonal stem=9 $\frac{1}{2}$ in. \times 4 $\frac{3}{4}$ in., H. of moulded and chamfered base=6 in.	Glynne's <i>Glouc. Church Notes</i> , 135; Paley's <i>Baptismal Fonts</i> (illustrated), 1844, <i>Brist. and Glouc. Trans.</i> xiii., 37; Cox's <i>Gloucestershire</i> , 187	This font not only has been seriously scraped at the restoration in 1860, but the illustration in Paley's <i>Baptismal Fonts</i> (1844) shows that the interesting rectangular plinth with cushion-corners was cut down to an octagonal form at that date.
STANTON (St. Michael).	Octagonal bowl has each face adorned with quatrefoils possessing feathered cusps of leaves and small animals like hares. The chamfer is ornamented with conventional foliage. Bowl and chamfer=1 ft. 9 in., Diam. Int.=1 ft. 7 in., D. Int.=1 ft. 2 in., each panel 11 in. \times 9 $\frac{1}{2}$ in., R.=4 in. to 5 in.	Each face of octagonal pedestal is decorated with a trefoil-headed niche in a rectangular panel (1 ft. 2 in. \times 6 in.) chamfered base (H.=6 in. and chamfered plinth (H.=4 in.).	<i>Brist. and Glouc. Trans.</i> xxiii., 21 (illustrated); Glynne's <i>Glouc. Church Notes</i> , 157	Sir Stephen Glynne remarks in his <i>Gloucestershire Church Notes</i> that he visited Stanton on 18th Jan., 1871. "The font," he says, "is Perpendicular, having an octagonal bowl panelled and with embattled cornice." Surely he has made some mistake, as this font has no "embattled cornice."

UPPER
SLAUGHTER
(St. Peter).

Octagonal bowl with moulded rim, and four faces adorned with quatrefoils having roses as centres and two trefoil-headed niches below with cresting, and four large trefoil-headed niches with cresting below and two smaller trefoil-headed niches above. The octagonal chamfer ends in a circular form having a circumference of 3 ft. 9 in. Diam. Int. (top) = 2 ft., (bottom) = 1 ft. 5 in., D. Int. = 1 ft. 6 $\frac{3}{4}$ in., D. Ext. = 2 ft. 1 $\frac{1}{2}$ in., faces = 1 ft. 8 in. \times 11 $\frac{1}{2}$ in. R. = 4 $\frac{1}{2}$ to 5 $\frac{1}{2}$ in.



Cox's *Gloucestershire*, 186.

This font was turned out of the church in 1877 and remained in the churchyard for over twenty years. It is now again in the church and stands near a poor replica which did duty during its absence.

	BOWL.	PEDESTAL.	REFERENCES.	REMARKS.
UPPER SWELL (St. Mary the Virgin).	Octagonal bowl adorned with quatrefoils and chamfer with four-leaf flowers, roses, etc. and a rude piece of carving ($6\frac{1}{2}$ in. \times $7\frac{1}{2}$ in.) representing a heater-shaped shield held by two angels and a face above. Diam. Int. = 2ft. D. Int. = 1 ft. 1 in., D. Ext. = 1 ft. $1\frac{1}{2}$ in., octagonal chamfer = 10 in. \times 1 ft. \times 6 in., octagonal moulded base = $6\frac{1}{2}$ in. by 2 in.	Each face of octagonal stem adorned with trefoil-headed niches (1 ft. $4\frac{1}{2}$ in. \times 5 in.), in rectangular panels.	Lyson's <i>Gloucestershire Antiquities</i> , plate lxii., fig. 12. Cox's <i>Gloucestershire</i> , 199.	The font is massive in appearance.
WINDRUSH (St. Peter).	Octagonal bowl ornamented with quatrefoils in moulded panels having centres of roses, etc. Each face of the chamfer (8 in. \times 1 ft. \times 8 in.) has moulded sides and contains two trefoil-headed niches with cresting below. Diam. Int. = 1 ft. 10 in., D. Int. = 1 ft., R. = $3\frac{1}{2}$ in. to $4\frac{1}{2}$ in.	Each face of the octagonal pillar (1 ft. $5\frac{1}{2}$ in. \times 8 in.) is decorated with a trefoil-headed niche and the chamfered octagonal base stands on a modern step.	Cox's <i>Gloucestershire</i> , 219.	This font is a variant of those at Great Barrington and Oddington

WINSTONE
(St. Bartholomew).

Octagonal bowl decorated with quatrefoils with four-leaf flowers as centres and the moulded chamfer is adorned with four-leaf flowers. Diam. Int. = 1 ft. 5½ in., D. Int. = 11½ in., D. Ext. (bowl and chamfer) = 1 ft. 7 in. R. = 5½ in. to 6½ in.

Each face of short octagonal pedestal = 5¼ in. × 5¼ in. Moulded octagonal base = 11 in. × 6 in. × 8 in.

Cox's *Gloucestershire*, 219.